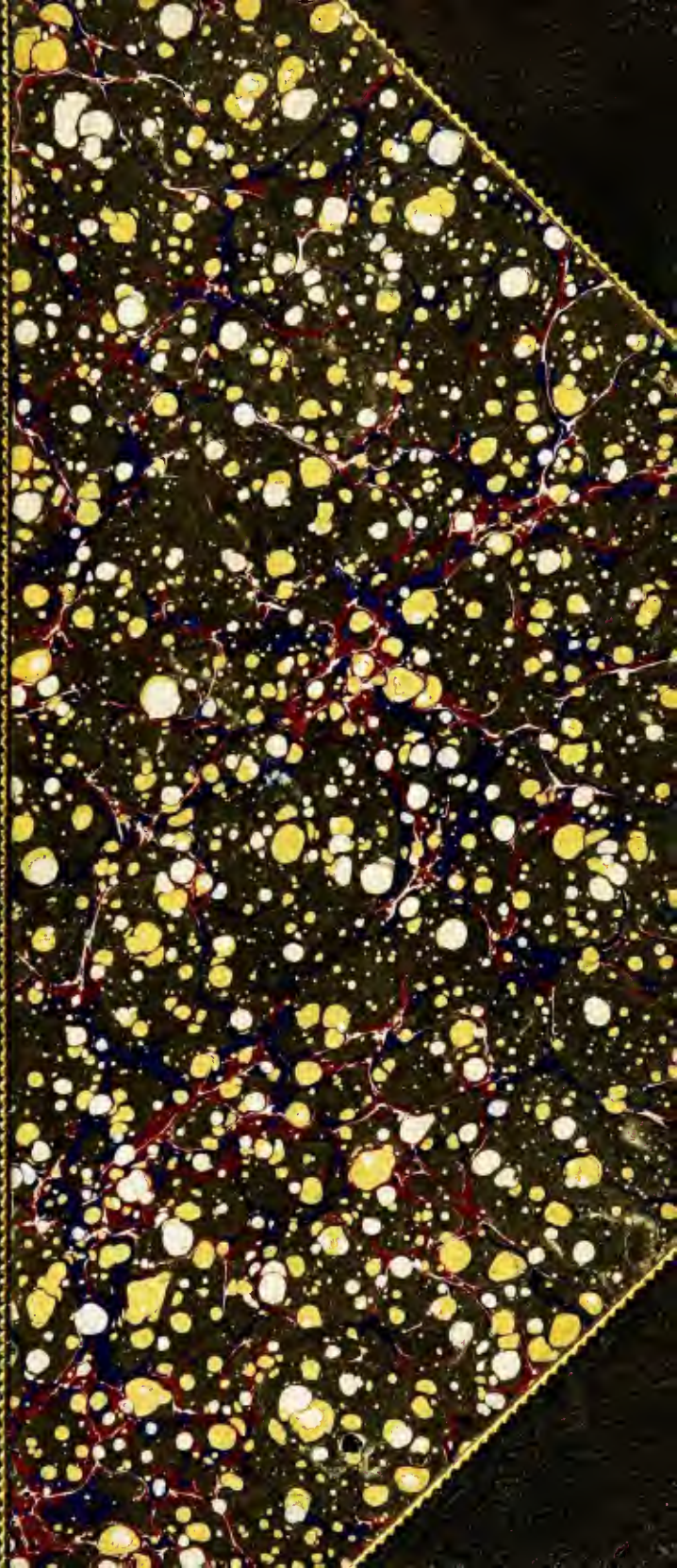
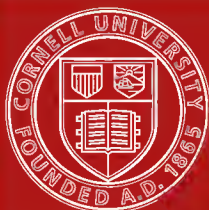


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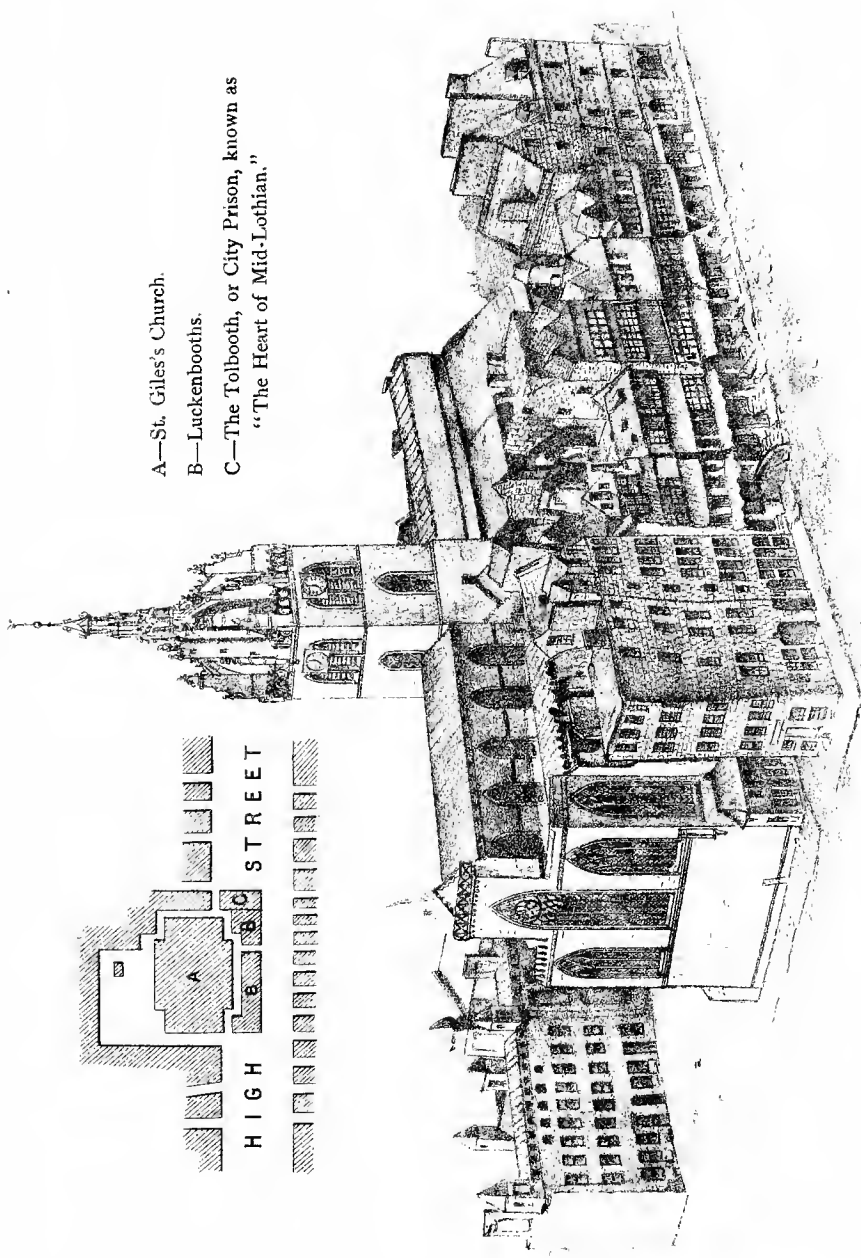












A—St. Giles's Church.

B—Luckenbooths.

C—The Tolbooth, or City Prison, known as  
"The Heart of Mid-Lothian."

THE LUCKENBOOTH, EDINBURGH.

# A LECTURE

ON

## SOME PORTRAITS OF SHAKESPEARE,

AND

## Shakespeare's Brooch,

DELIVERED BY MR. JOHN RABONE, TO THE MEMBERS  
OF THE BIRMINGHAM NATURAL HISTORY AND  
MICROSCOPICAL SOCIETY, NOV. 15TH, 1883.

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*Reprinted, by request, from the "Birmingham Daily Gazette,"  
November 20th, 1883.*

WITH AN APPENDIX AND ILLUSTRATIONS.

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# LECTURE

## ON SOME PORTRAITS OF SHAKESPEARE

AND

### SHAKESPEARE'S BROOCH.

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AT a meeting of the Birmingham Natural History and Microscopical Society, held last Thursday in the Examination Hall, Mason's College, an address was delivered by MR. RABONE, on "Some Jottings about Shakespeare and Stratford," Mr. W. R. HUGHES, F.L.S., presided.

MR. RABONE said that when he was requested to speak about Shakespeare and Stratford, he intended to direct attention mainly to the times in which Shakespeare lived, and the circumstances under which he wrote, and to give a sketch of Stratford as it then was. But the committee had suggested that he should explain the particulars of some of the chief portraits of Shakespeare in existence, and of the brooch of which he was the fortunate possessor. He had therefore waived his original purpose, and would direct his remarks as requested. He then went on to say that to have definite and correct ideas of the features and personal appearance of those we venerate or love was the desire of everybody; and so strong was that feeling, that when the objects of regard were not personally known, the mind instinctively formed to itself an ideal picture of what it fancied was their verisimilitude. And so it was in reference to Shakespeare. There were portraits of him innumerable, many of them widely differing from the others, and, therefore, it became a matter of difficulty to the uninformed to know which of them bore most resemblance to the great original they were supposed to represent. It was the purpose of the present address to examine two or three of these, and to trace how far, and by what evidence, they might be regarded as faithful portraitures.

## THE DROESHOUT PORTRAIT.

THE first to be noticed, though not the first in point of time, was the engraving by Martin Droeshout upon the title-page of the first folio edition of Shakespeare's plays, published in 1623, by John Heminge and Henry Condell, two of the "principal actors" who performed with Shakespeare in his plays; and, as a proof of his intimacy with them, he bequeathed to them and to Richard Burbage, who also acted with him, "26s. 8d. a-piece to buy them rings." The same plate was used in the second (1632), in the third (1663 and 1664), and in the fourth (1685) folio editions. Mr. Rabone showed two copies of this portrait from the facsimile edition executed by means of photo-zincography. The best guarantee, he said, they could have for the fidelity of the likeness was that contained in the oft-quoted lines by Ben Jonson facing the portrait on the title-page. The lines were well known, but they would bear repetition on such an occasion as the present. They were addressed

## TO THE READER.

This Figure, that thou here seest put  
 It was for gentle Shakespeare cut;  
 Wherein the Graver had a strife  
 With Nature to outdo the life:  
 O, could he but have drawne his wit  
 As well in brass, as he hath hit  
 His face; this Print would then surpasse  
 All that was ever writ in brass.  
 But, since he cannot, Reader, looke  
 Not on his Picture, but his Booke.

The dress was evidently a theatrical one, which probably Hemynge and Condell had often seen Shakespeare in upon the stage. It had been conjectured that the character was that of Old Knowell in Ben Jonson's *Every Man in his Humour*, and if that surmise were correct, it was easy to understand how Jonson felt flattered by the poet being drawn in the costume of one of his own characters, and that he should give to a faithful likeness so thorough a certificate of its perfect resemblance to the original. Others were of opinion that the engraving represented Old Adam, the faithful servant of Orlando in Shakespeare's own comedy, *As*



*You Like It.* Whether either of those surmises were correct or not, it should be borne in mind that tradition invariably assigned to Shakespeare the personation on the stage of characters of middle age, or in the decline of life. The face of the Droeshout portrait agreed with the bust in the church except in the beard and the hair, the beard in the print being shaved and the hair straight, while in the bust the chin was not shaven and the hair was curled. The eyes in the print appeared to have a hard and care-worn look, but that might, perhaps, be accounted for by the inartistic way in which they were drawn. The dress belonged to no historic period. The lawn ruff apparently opened at the back, and the whole dress might with reason be supposed to have been the production of some stage tailor of the period. As to the truthfulness of the features, there could be no better testimony than Ben Jonson's in the lines quoted.

#### THE CHANDOS PORTRAIT.

THE best known of all the portraits of Shakespeare, said Mr. Rabone, was the one called the "Chandos." He exhibited a choice copy of it made by Baxter's oil-printing process many years ago, before the days of oleographs, and also an engraving about half life size. The name of the painter of the original was unknown. It is supposed to have been painted by Burbage, the tragedian, to whom reference has been made as being a legatee under Shakespeare's will, and who is known to have been an adept with the pencil. It was the property of Joseph Taylor (not John, as sometimes stated), whose name is in the list of "principal actors" of the plays of Shakespeare in the first folio. This Joseph Taylor had the distinction of having been the poet's first stage Hamlet. He dying in the year 1653, at the age of 70, left the picture by will to Sir William Davenant, at whose death, ten years later, it was bought by Betterton, the actor. It passed to Mrs. Barry, the actress, who sold it for 40 guineas to a Mr. Keck, of the Inner Temple, and from Mr. Keck it was inherited by Mr. Nicholls, of Southgate, whose only daughter was married to James, Marquis of Carnarvon, afterwards Duke of Chandos, and father to Anna Eliza, Duchess of Buckingham. No picture had a clearer pedigree than this. On the breaking up of the collection and dispersion of the Duke of Buckingham's treasures at Stowe in 1848, it was pur-

chased for 355 guineas by the Earl of Ellesmere, who presented it to the National Gallery, where it now is.

So much for the transmission of the picture, which is painted on canvas. The first engraving of it of any merit was made while the picture was in Mr. Keek's possession in 1725, but the features were considerably altered, and the dress, instead of the original doublet, was a summer waistcoat, partially open down the front. The head was reversed, as was frequently done by engravers at that period in making copies. Among the many copies of the picture was one by Sir Joshua Reynolds, but the whereabouts of it, if it be in existence, was not known.

The poet Dryden once received a portrait of Shakespeare as a present from Sir Godfrey Kneller, but from what picture Kneller copied it was long a mystery. At length, however, it was discovered to have been copied from the picture now known as the Chandos. Dryden was well acquainted with Shakespeare, and the verses to the painter in which he expressed his pleasure at the gift may be considered some proof that Dryden considered it to be a fair likeness. Boaden, writing sixty years ago of the portrait, said—"No picture during the last hundred years has been more frequently copied, and perhaps no picture has been more frequently touched up." "With all its disfigurements by re-touching," Dr. Waagen considered it has "a great breadth of treatment; and the lofty, noble forehead, the deep dark eyes, the nostrils breathing the fire of passion, the mouth combining at once the expression of healthy life with slight melancholy and delicate irony, all characterise it as a picture worthy of such a completely gifted genius as it represents." It has been assumed from the darkness of the countenance, the expression of the face, and the contour of the features, together with the earrings, the full lip and curled hair, that the poet had sat to the artist when he had assumed the dress and character of his own wonderful creation—Shylock.

Other portraits supposed to be of Shakespeare as the Felton, the Jansen, the Lumley, the Ashbourne, and the Challis had been produced from time to time, though it was not within the scope of the present lecture to refer to them, as none of them presented sufficient evidence to cause them to be considered as authentic portraits from life.

## THE STRATFORD PORTRAIT.

Down to the year 1860, of the many portraits of Shakespeare, each differing materially from the others, yet with a something common to them all, the "Chandos" was generally considered the most reliable representation, as it was undoubtedly copied from the life. At the end of the year 1860, however, its claims for pre-eminence were somewhat suddenly interfered with by an almost accidental circumstance, which brought to light the picture, now in the Birthplace, and which is known as the "Stratford Portrait." At that time the Corporation of Stratford had engaged a London picture cleaner and restorer of repute—Mr. Simon Collins—to come down to Stratford to clean the pictures belonging to them in the Town Hall. That work was executed so satisfactorily, that other was found for him. The bust in the church, which was erected soon after the poet's death, most probably by his son-in-law, Dr. Hall, had been originally coloured, after the fashion of the period, and once afterwards, in the middle of the last century, the colours were revived. When Malone visited Stratford in 1793, however, he suggested the painting of the bust white, "to suit the present taste," and that was accordingly done. So it remained till the time of Mr. Collins's visit, when it was decided to restore to the bust and tomb their former appearance, by removing the white paint with which they had been covered by Malone. When Mr. Collins had done that, the late Mr. William Oakes Hunt, the Town Clerk of Stratford, requested him to clean a few pictures of his, which he did, and on looking over Mr. Hunt's house, there was found upon an upper lobby a dilapidated old canvas on which was a rough, coarse painting of a man with large black beard and moustaches. The face was nearly covered with hair, and what of it was visible appeared more like a caricature than anything else. It had been in the possession of Mr. Hunt's family for over a century, having been bought by Mr. Hunt's grandfather at a sale at Clopton House, and Mr. Hunt once stated in his (Mr. Rabone's) presence that when he was a boy he had often used it as a target for his arrows. Mr. Collins first proceeded to clean a portion of the face, when the rough black whiskers readily yielded to his solvents and disappeared. He next operated on a strip of the canvas across the

breast, and was surprised to find the colours black and red, revealed, exactly as they had been on the bust he had just cleaned in the church. The cleaning of the other portions of the picture was proceeded with in the presence of Mr. Hunt, the owner of the picture, the Rev. Mr. Greville, Vicar of Stratford, and other inhabitants of the town. A portrait of Shakespeare undoubtedly it was, which had been concealed so long. Amateurs and experts were allowed to examine it freely, and it was taken to London to be fully "restored." Afterwards it was exhibited at Mr. Collins's studio, and the following announcement was given to those who went to view the picture :—

"Portrait of Shakespeare.

"A Portrait of Shakespeare, painted on canvas, three-quarter life size, which has been in the family of W. O. Hunt, Esq., Town Clerk of Stratford-upon-Avon, for a century, has recently been put into the hands of Mr. Simon Collins, of 6, Somerset Street, Portman Square, London, who, after removing the dirt, damp, and repaint, by which it was obscured, has brought to light what he pronounces to be a genuine portrait of the Immortal Bard. The Picture bears a remarkable resemblance to the bust in the chancel of Stratford Church, according to the description given of it before it was painted white, at the request of Mr. Malone in 1793, viz., 'the eyes being of a light hazel, and the hair and beard auburn, the dress consisted of a scarlet doublet, over which was a loose black gown without sleeves.' It is important to observe that this is the only Picture ever discovered which represents the Poet in this dress, and it calls to mind a remark made by Mr. Wheeler in his *History of Stratford-upon-Avon* of the probability of a Picture being in existence from which the monumental Bust was taken, which suggestion Mr. Wivell, in his *Inquiry into the History and Antiquities of the Shakespeare Portraits* quotes, and appears to adopt. The Picture came into the hands of its present owner (through his Father) from his Grandfather, William Hunt, Esq., to whom it probably passed with some other old paintings in the purchase of his house from the Clopton Family in 1758. The house had then been uninhabited for several years since the death of its former owner and occupier Edward Clopton, Esq. (nephew of Sir Hugh Clopton), which took place in 1753."

The portrait, as might be expected, came in for a good deal of criticism, some favourable and some adverse. Although £3,000 had been offered to Mr. Hunt for the picture, he generously preferred to give it to the Birthplace, where it now is.\*

As soon as the "cleaning" process had been finished at Stratford, and before the picture was sent to London to be "restored," a local photographer of Stratford, of exceptional skill, took photographs of it as it then was. Mr. Rabone shewed a couple of those, which were handed round for inspection. He also placed in contrast with them the photo. of the Stratford portrait from Hain Friswell's *Life Portraits of Shakespeare*, published in 1863-4, and photographed by Cundall and Downes, and pointed out the differences. The "Friswell" photograph, he said, was a very faithful copy of the picture as it now is, and the best one taken after the "restoration," but many of those now selling, both large and small, though professedly copies, were very unlike what they are professed to be. The hair in these latter was frizzed instead of curled, and in other respects they were very untrue. This was explained to be doubtless owing to the negative being "touched up," as it is termed. The features in some of them were without doubt an improvement on the "restored" portrait, but at the same time they could not be regarded otherwise than as mere "fancy" pictures.

Mr. Rabone directed attention to a finely-executed painting in oil, the same size as the Stratford portrait, which he had had painted many years ago on the lines of the photograph of it after it had been "cleaned," and before its "restoration." In the course of the latter process, he said, the Stratford picture had been sadly altered. He pointed out that the pose of the figure in his picture, while it perfectly agreed with the first photograph, was very different to that in the Stratford picture as it now is, and as exemplified in the photograph by Cundall and Downes, in Hain Friswell's *Life Portraits of Shakespeare*, and the audience, or some of them who went to Stratford lately with the society, would remember he drew attention to that fact when at the Birthplace. Mr. Munns, the painter, had successfully caught and reproduced the nobleness of expression seen in the first photograph, which was entirely wanting in the "restored" picture. When the picture

\* See Appendix A.

had been "restored" and sent back to Stratford, the Birmingham Archæological Association went to see it. It was in the little theatre which then stood on the site of New Place, and beside it was placed a model of the bust in the church in colours, just as it had been left from the cleaning. Mr. Collins, who was present, on being questioned about the picture, said "he was not there to say what he had done to it, except that he had used every means of his art to make the picture as perfect and as near as was possible to what it was originally, and all he had to say was that the results were before them. It was in a very dilapidated condition, and he had done his best to restore it." A good deal of criticism took place. It was very evident that there was considerable similarity between the painting and the bust. The colours were the same, and the creases and folds in the dress in the one exactly resembled those in the other, from which it was concluded that the painting had been copied from the bust, or the bust from the painting. It was pointed out that the painting contained numerous little life-like points which were altogether wanting in the bust, and therefore it was generally thought more probable that, as the bust had been made by a mere "tomb-maker," as Gerard Johnson was, it would be unlikely that those delicate little touches in the painting should be reproduced by him in the stone. It was suggested that the painting had been obscured in Puritanic times, as many portraits had been, to conceal it, as players then were in ill odour. Of the published opinions expressed at that early date respecting the portrait, Mr. Rabone said he would merely refer to two or three, but at that distance of time he was not able to say whether they referred to the picture in its original state after the "cleaning," or to it, as it is now seen, after "restoration." Mr. J. O. Halliwell (Halliwell-Phillipps) said of it:—"It was very clear that the bust was copied from the painting or the painting from the bust; but having seen the picture he could not for a moment longer imagine the former position could be ultimately established, and he fancied that it was one somewhat unlikely in itself to be correct, even were the painting of the requisite antiquity. He had very little, if any, doubt that the portrait was copied from the bust, at the very earliest some time in the first half of the last century, but more

probably as Mr. Hepworth Dixon had suggested, about the time of the jubilee." The *Athenæum* said the picture was "very much like the bust in Trinity Church, ill-drawn and coloured in the manner in which Malone found the bust"; and describing its various features as "that brazen head, those stony eyes, and those carved locks," went on to say "the picture has no merit of any kind—not even that of age; it is a modern daub, possibly a tavern sign, a 'Shakespeare's Head,' or it may have been made up for some purpose connected with the jubilee." On the other side of the question, a Birmingham critic wrote of it:—A remarkably well-executed picture, an idealisation of the well-known bust. Had we the skill to execute, and had we been asked to paint our ideal of Shakespeare from the few materials left us, we should have painted just such a face and form. A noble forehead, a deep, clear, and piercing eye, a well-chiselled nose, a sweet and expressive mouth, a well-formed and manly figure, a calm, genial expression—not all practical, not all poetical, but a singular combination of intellectual power and common sense and worldly wisdom—all appear in the form before us." On a close examination, two accomplished judges who were present at the Archæological Meeting in the Stratford theatre, declared their conviction that the picture must have been painted from the living subject, and not from the bust.

*Aris's Birmingham Gazette* said of the portrait:—It represents Shakespeare as in the very prime of life. The lower part of the face is closely shaved, with the exception of a very small pointed beard and a little curled moustache. The expression of the face is admirable, and, so far as we can judge, it presents a far more probable likeness of the great original than any of the portraits which have yet been discovered. The eyes are very beautifully painted, and the manner in which the somewhat peculiar form of the mouth is given, is singularly good and masterly. The dress, in both colour and arrangement, exactly corresponds with the well-known bust on the tomb. It seems a matter of certainty, either that the picture was painted from the bust, or that the bust was modelled from the picture." After noticing several points of similarity and divergence between the two, the *Birmingham Gazette* goes on to say, "Taking these and other points into

consideration, we are strongly inclined to the opinion, not only that the bust was modelled from the picture, but also that the picture was painted during the poet's lifetime, and that we have in it a grand original portrait of our beloved Shakespeare. There is one thing about the picture which is singularly satisfactory. It gives, for the first time, an idea of Shakespeare which we instinctively feel to be a correct one. All the other portraits have failed in this. There was either something in them wanting, or something too much ; but the mind at once accepts this as satisfactory. Shakespeare appears as we would have him to be. It does not seem possible to wish any part of it to be better, or to be in any way amended or altered."

After some further comparisons of Friswell's photograph as worthily representing the picture in the Birthplace as it now is, which, Mr. Rabone said, scarcely any of the modern photographs do—the original photograph before "cleaning"—and his nobly-executed painting, the work of an artist of no ordinary skill, he (Mr. Rabone) remarked that those who lately heard him speak of these matters in the Birthplace, would be best able to appreciate the full force of his opinion. Dr. Ingleby, in his recent book on "Shakespeare's Bones," of the Stratford, or the Hunt, portrait at the Birthplace, had written, "This is not in its original state, and cannot be judged of apart from a copy of it in the possession of John Rabone, Esq., of Birmingham." He (Mr. Rabone) had no wish needlessly to find fault with the painting at the Birthplace, but he could not but know, and he hoped he had made plain to his audience, that it was not painted, in the course of restoration, on its original lines. As time passed on, he was more and more pleased and satisfied that a good many years ago he had taken the trouble and incurred the expense to obtain a portrait of the great dramatist and poet, as near as possible to the one so strangely discovered at Stratford, respecting which there was such abundant confirmatory evidence that it was painted from the life, and the unasked-for expression of Dr. Ingleby's opinion respecting it was perhaps as good a testimony to its truthfulness and value as could possibly be given. As to the merits of the painting as a work of art, he thought there could not be two opinions about it.\*

\* See Appendix B.



Whilst upon the subject of portraits, Mr. Rabone said some of them would perhaps remember a letter in the *Daily News* about three weeks ago, signed "An Antiquary," in which was announced "the unexpected discovery of an undoubted contemporary and entirely unpublished portrait of William Shakespeare." \* It was on view a fortnight ago at Mr. Samuel Stanesby's, 21, Great Russell Street, where he (Mr. Rabone) saw it, and where Mr. Stanesby obligingly gave all the information he had about it. It is a head and bust painted on an oval of copper  $2\frac{1}{4}$  in. by  $1\frac{7}{8}$  in. The face is nearly full, rather inclining to the right shoulder. The hair is long and flowing, and covers the forehead much more than with the portraits of Shakespeare is usual. The greater part of the dress is white, with a blue robe over the right shoulder and across the waist. The white collar has lace edges and tassels. On the side opposite to the red curtain is a blue sky. He showed a little pencil sketch and also a painted photograph of it, from which they might gather an idea of what the picture was. The sketch and photograph were passed round the room for the view of the audience. Mr. Rabone said he would pronounce no opinion upon the painting, but leave each to form his own. It was purchased, he was told, some six months ago at a sale of household effects "in the north of London," and had belonged to an old gentleman who took a pleasure in curios. It was sold for a likeness of John Milton, but it was seen to resemble Shakespeare more. The price asked for it was a thousand pounds, though some abatement would be made from that sum.\*\*

And yet another portrait of Shakespeare had recently been brought to light! and this time at Huddersfield. Mr. Rabone said he felt he ought almost to apologise for taking up time by referring to it, but as it was announced as the production of Adam Elsheimer, the German painter, and from life, he might perhaps be expected to say something about it. It was heralded forth by a flimsy handbill inviting the reader to inspect "the only reliable, genuine, original likeness of the great bard, William Shakespeare." The handbill gave no clue as to where it had been discovered. It stated, however, "This is no Shapira fraud," and the climax of the bill was reached in this wise:—"Spreetotallers and the public

\* See Appendix C.

\*\* See Appendix D.

generally who 'can stand well enough, and speak well enough,' can be supplied with most of the popular drinks of the day, and they can likewise be served with drinks similar to those which were indulged in by our noble ancestors, whose manhood was not melted into counterfeits!"—

"Let me the cannakin clink;  
A workman's a man,  
A life's but a span,  
Why then let *the working man* drink."

To quote the words of Shakespeare himself, this, "though it make the unskilful laugh, cannot but make the judicious grieve."

### THE SHAKESPEARE BROOCH.

IN introducing the subject of the Shakespeare brooch, which Mr. Rabone said he had been requested by the committee to illustrate, he stated that he had had the brooch in his possession for two or three years, and so far as the evidence already accumulated went, it all tended to prove that it was one of the few personal relics of Shakespeare known. Mr. Rabone exhibited boldly-executed drawings of the brooch, enlarged to three times the actual size, and also a number of ancient brooches of a similar construction on the same scale. The brooch was passed about among the audience for inspection. It was described as a narrow band of silver bent into the shape of a heart, about one inch in length and a little less in width. It was originally set with twenty-two crystals, three of which are, however, missing, two of the settings being filled with solder, and the third is open without a stone. The heart is not of the conventional shape, but is unequal sided—one side being full and the other indented, after the manner of the human heart. Above the top of the heart is a coronet attached to it only at the ends, consisting of five larger stones of graduated sizes, the first, third, and fifth stone being red, and the second and fourth blue. On the reverse, near the bottom on the one side, is the letter W, and reading onwards up the other side, the word SHAKESPEARE. It would be noticed in the back view, from the amount of soft solder represented, that the brooch had been broken and clumsily repaired, the manner of which would be subsequently explained.\* Before alluding further to the details of the brooch, the peculiar circumstances under which it was found were narrated. In the

\* See Appendix (Engraving of the Brooch).

year 1827, a portion of the garden land of New Place, abutting upon Chapel Lane, was sold, and in the next year, in the course of some excavations made upon it, the brooch was thrown out among the rubbish. It was found by a labouring man, Joseph Smith, of Sheep Street, Stratford, who was engaged upon the excavations and levelling. When Smith found the brooch "he did not think much of it," and gave it his children to play with. It was covered with dirt and corrosion, but the friction from handling it soon removed all that, and enabled the stones, etc., to be more clearly seen. Smith scraped it and cleaned it as well as he could, and then he found the letters W. SHAKESPEARE upon it. There was also another word before the W which could not be made out. Smith thought it looked like "LOVA." It must be noted that this was before the brooch had been broken into two pieces and soldered together again, as it afterwards was. He scraped it in order to make the word plainer, but instead, it became nearly obliterated, and the soldering since has quite effaced all trace of it. Elated with the idea of being possessed of a real Shakespearean relic, and of making money by it, for he was very poor, Smith had it on view at his house in Sheep Street, and exhibited in the window a manuscript intimation to the public of what was to be seen within, and how it was found. It was upon a yellow sheet of foolscap, of considerable age, and much stained. The writing was evidently that of an illiterate person, and upon the paper were written the testimonials of a number of persons who expressed their belief in the genuineness of the brooch. This document was shewn to the audience, and handed round.

The finding of the brooch made considerable sensation in Stratford at the time, and Captain James Saunders, an eminent antiquary of the town, to whom the Shakespeare Museum is largely indebted for many valuable manuscripts and drawings illustrative of the history of Stratford, known as the Saunders Collection, was very anxious to possess it. He offered £7 for it, which offer Smith refused, having been told that it was worth much more; and, besides, he was occasionally making money by it at his house. Captain Saunders contributed a short notice of the finding of the brooch to the *Mirror* of September 26th, 1829,

under the signature of "MJTHWC," which was accompanied by two fairly good engravings, but they did not give some of the interesting details, as the interlaced members of the W, and the joining of the three letters HAK into one. Captain Saunders, in the *Mirror*, gave his opinion of the brooch, when he said, "This brooch is considered by the most competent judges and antiquaries, in and near Stratford, to have been the personal property of Shakespeare;" and those who know Captain Saunders's antiquarian taste and knowledge, from the Saunders Collection, will respect this opinion. The original sketches, made for the *Mirror* by Captain Saunders, are at the present time in the possession of Mrs. Voisey, of Stratford, a daughter of Mr. William Hurdis Harborne, who subsequently became possessed of the brooch. After a time Smith became very poor, as he had ten children dependent upon him, and was out of work. He applied for parish relief, which was refused, on the ground of his holding so valuable a property as the brooch was considered to be, and his having refused to give it up or sell it. Being in straits he left the town to seek for work elsewhere, and was away about a fortnight, during which time his wife and family claimed relief of the parish. When he came back he was taken before the magistrates for deserting his wife and family. It was during Mr. Smith's mayoralty that he was sent to gaol. Mr. Smith was Mayor of Stratford from September 1, 1830, to the same date 1831, which fixes the period. Mr. Smith and the other magistrate, Mr. Geatley, said, as Smith had been obstinate in not giving up the brooch, they would be obstinate too, and if they could, they would certainly send him to Warwick (gaol) for twelve months. They did, however, commit him for three months. Smith firmly believed the offence of leaving his family would have been overlooked if he had given up the brooch. During the time Smith was in prison, the brooch was left in the care of Mr. William Hurdis Harborne, of Stratford. He had previously offered Smith money for it, but Smith, notwithstanding his poverty, always refused to part with it. On Smith's release, various sums, however, were advanced to him by Mr. Harborne from time to time, with the understanding that Smith was to have the brooch again on repaying the money. This he was never able to do. Mr.

Robert Bell Wheler, solicitor, of Stratford—a well-known Shakespearean, and author of “Wheler’s Guide” and “Wheler’s History of Stratford”—endeavoured to obtain possession of the brooch, but Smith could not be persuaded, and would not consent, to give up his interest in it. Mr. Harborne, however, obtained Smith’s leave to exhibit the brooch to the public, on promising to give him a share of the proceeds. Harborne at that time kept a public-house in Henley Street, opposite Shakespeare’s Birthplace—the Coach and Horses; it is now the Stratford Arms. In the window was a bill, containing a description of the relic, and, says Mrs. Pittaway, Smith’s youngest daughter, most of those who went to see the poet’s Birthplace went to see the brooch. Smith, she says, had afterwards many opportunities of selling it, but he could not induce Harborne to give it up, he having a claim upon it by reason of the money he had advanced to Smith, and which still remained unpaid. On Smith finally relinquishing all claim to the brooch by reason of his being unable to pay off the advances made time to time upon it, he made a statutory declaration at Warwick in 1864 to the truth of the particulars of the finding of the brooch, and everything relating to it so long as it remained his property.\* On Mr. Harborne’s death his effects were left to be equally distributed among his children, but owing to the family not being able to agree upon the value of the brooch, it remained in Mr. Joseph Harborne’s possession about twenty years. About seventeen years ago, the other brother had the brooch on his paying his brother Joseph one-third of the supposed value, and from then till some short time ago it had remained unseen. Mr. Joseph Harborne states that he well remembers how the brooch became broken when shewn at his father’s house in Henley Street. On one occasion a lady, an actress, called to see it, and pressing it enthusiastically to her bosom, exclaiming, “Oh, my Shakespeare!” she broke the brooch into two pieces. Mrs. Richard Voisey, a daughter of Mr. William Hurdis Harborne, still residing at Stratford, well remembers the brooch being broken, and confirms the statement of her brother as to the manner of it becoming so. She said it was soldered together by Mr. John Bissell, a tin-plate worker and brazier. He was an old friend of the Harborne family, and they

\* See Appendix E.

were afraid to trust it to anyone else's keeping. This would account for its being so clumsily mended.

It might be asked what evidence was borne by the brooch itself to its ever having belonged to Shakespeare, or to its having been coeval with his time. The letter W, with the middle members of the letter interlaced, as seen on the brooch, was very much in vogue in the 16th and the beginning of the 17th centuries. Shakspeare's signet-ring in the Birthplace museum has the interlaced W; a number of the books in the museum which were printed during Shakespeare's life have the same kind of W; and in the curious verses on the tablet to Richard Hill in the church, the same thing is repeated four times. The lines on Shakespeare's daughter, Susannah Hall, have six of such W's; and other examples might be quoted without end. At the period referred to it was a common practice in churchyard literature to join two letters together, as T and E or H and E, and in the lines on the stone over the poet's grave invoking protection for his dust and a malediction on those who disturb his bones occur two cases of this kind where T and H are joined, having but two perpendiculars between them. It was noticed on the brooch how curiously the three letters H A K were joined together, the second member of the H and the first one of the K doing duty, each for its own letter, and standing for the two members of the A as well. The only other instance Mr. Rabone said he could call to mind of three letters being joined together occurred in the lines under the bust commencing "Stay, passenger, why goest thou by so fast?" and there the letters T H E are joined together, the upright members of the T and the E standing also for the two of the H. It was curious, he said, that the only two instances of triple letters he knew of should both be connected with Shakespeare. Drawings of these peculiarities were exhibited.

In 1864 the brooch was submitted to Mr. J. H. Pollen, then of the South Kensington Museum, who wrote that he "saw no reason to doubt its antiquity or the description which accompanied it." But recently, on its acquirement by its present owner, Mr. J. W. Tonks, who was doubtless well-known to most present, and who had had frequent opportunities of studying specimens of

ancient jewellery and decorations, said of it :—"The 'tables' of the stones have evidently been hexagonal, although in many of them the angles have been lost by long wear and successive friction. The 'cutting' is of a primitive mode not generally practised after the Restoration, when French fashions were introduced, and the style of the 'setting' is that of the 16th century. The brooch has every appearance of an antiquity bringing it at least as early as the time of Shakespeare."

Singularly confirmatory evidence of the truth of Mr. Tonks's opinion had lately been unexpectedly found. On the recent excursion of the Natural History Society to Scotland, on visiting the Museum of the Society of Antiquaries of Scotland, in Edinburgh, they saw a case of twenty silver brooches marked "Luckenbooth brooches, 16th century." \* Drawings of these brooches enlarged to three times the actual size were shown, and afforded a fair idea of the originals. They were all silver, mostly heart shape, or having the form of a heart contained within their outlines. Several were seen to be very similar to the Shakespeare brooch. Some were without the coronet which that has, and others had bolder and more important ones. One was in the form of a double heart set with stones and surmounted by a coronet, and another consisted of two hearts, the one overlapping the other in a manner not readily made plain without drawings. They were said, by the experts who had seen them, to be of French manufacture, and when the intimate relations subsisting between France and Scotland several centuries ago, and which to-day were visible in the architecture of old Edinburgh and other places were borne in mind, the idea might be seen to be not without reasonable foundation. In 1536, King James V. of Scotland visited Paris and married one of the French princesses. The national regalia was repaired and its splendour augmented by him, and it is stated that "the advanced state of the arts of Paris afforded him the best opportunity of doing so." Further particulars of those brooches could not be obtained at the Museum, as they were recent additions, and the new catalogue was but in course of preparation. In explanation of the meaning of the term "Luckenbooth," it was explained to be a Scottish word, meaning a wooden shop or booth to be locked up and not moved about. In

\* See Appendix (The two pages of Brooches) and P.

the 6th chapter of the "The Heart of Midlothian," Sir Walter Scott explained the Luckenbooths as peculiar to Edinburgh—a huge pile of buildings jammed into the principal street of the town, leaving for passage only a narrow street on the one side between the high and sombre walls of the Tolbooth and the houses, and on the other between them and the buttresses and projections of the old cathedral. Of late, he says, those Luckenbooths had degenerated into mere toy shops, but in former days the hosiers, the glovers, the hatters, the mercers, and the milliners were all to be found in that narrow alley.\* Mr. Rabone here exhibited a silver brooch of modern make, which, as he was informed, is an article of ordinary sale in Edinburgh, and is a facsimile of a valued family relic, several centuries old, the property of Lady Emma M'Neill, of Burn Head, Liberton, sister to the Duke of Argyll. It consisted of a double heart with a coronet of silver balls and some triangular projections at the edges, and with the exception of two small apertures being divided in the one and not in the other, was an exact counterpart of one of the Luckenbooth brooches in the Edinburgh Museum, a drawing of which was shown. This was additional testimony to the antiquity of the style of such brooches, and confirmed the idea of their being at least as ancient as the time of Shakespeare. Silver was the metal most in vogue for Scotch jewellery and trinkets ages before the modern fashion of silver jewellery set it, as most of the audience were doubtless aware. In an article on the Louvre in a recent number of the *Scotsman* newspaper it was stated that "the niello and other similar work executed in France and on the Continent seemed to have died out on the Continent in the 16th century, but curiously enough it lingered in the Scottish Highlands, where it had become naturalised as the common process for the decoration of silver brooches till the middle of the last century, or even later, though it was now quite extinct. These circular Highland brooches of silver, ornamented partly in engraved work and partly in niellure, thus formed a series of interesting survivals of a species of art workmanship which had been practically extinct in the great centres of production and progress for nearly three centuries."

They had now had brought under their notice most of the

\* See Frontispiece (View of Luckenbooths) and Appendix G.



principal features of this brooch of Shakespeare's ; the accidental manner of its discovery ; the opinions of those local antiquaries living at the time, Captain Saunders and Mr. Wheler ; the peculiarities of the inscription upon it ; the *locale* of its discovery—the garden of New Place where Shakespeare lived, when not in London, during the last nineteen years of his life ; the testimony of experts as to its ancient style and foreign manufacture, and, lastly, the circumstantial evidence (using the words in the fullest sense) afforded by the specimens of twenty similar, and yet dissimilar brooches, though of the same kind, in the Museum in Edinburgh, which are admitted to be of an age at least as far back as the time of Shakespeare. It was, perhaps, open to question whether the name upon the brooch proved it to have been worn by Shakespeare, or whether the effaced word LOVE, or as Smith supposed it to be LOVA, might not have been preceded by the word FROM, which would have exactly filled up the space. If that were so it might have been a gift from Shakespeare to his wife or to his daughter, Susannah. In either case it seemed beyond doubt that it was once Shakespeare's, and was to be treasured with his signet ring as one of the very few of his personal belongings which have been preserved to us.

Professor SONNENSCHIEIN, of Mason College, moved a vote of thanks to Mr. Rabone for the careful manner in which he had investigated the history of the portrait and the brooch, and for the trouble he had been at in preparing the illustrations.—This was seconded by Mr. F. J. CULLIS, and supported by Mr. W. GREATHEAD, both of Mason College, the latter gentleman observing that he thought the various portraits of Shakespeare would form a fit subject for Mr. Francis Galton's method of compound photography.—The motion having been carried and replied to, the meeting separated.



# APPENDIX.

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## A

### STRATFORD PORTRAIT.

In an obituary notice of the late Mr. Jeremiah Matthews, of Birmingham, since the delivery of the lecture, the statement was made that it was he who offered Mr. Hunt three thousand pounds for the Stratford Portrait on its discovery, which offer Mr. Hunt declined, preferring to present it to the Birthplace Committee, as previously stated.

## B

Mr. J. Parker Norris, in a recent number of *Shakespeariana* (Philadelphia: Trübner and Co., London) in reference to the Stratford Portrait, says :

"When Mr. Collins had finished cleaning the picture, but before it was taken to London to be 'restored,' some photographs of it were taken by a Stratford Photographer. Using one of these photographs, Mr. John Rabone, of Birmingham, had a large painting executed, of the same size as the original portrait. This copy is of great value, as it represents the original as it was immediately after Mr. Collins had cleaned it, and before it had been retouched in process of restoration. The latter process has caused much alteration in the original portrait. His copy agrees in all particulars with the photographs taken by the Stratford photographer immediately after the portrait was cleaned. In his copy, the lines follow the first photograph exactly, and the expression of the face as it originally was, is faithfully reproduced. The pose of the figure is now somewhat different, and the face has been altered."

"In March, 1861, Mr. Simon Collins published a large photograph of the Stratford picture, which represents the portrait as entirely different in expression from its present condition. The negative has been much 'touched up' and altered. Indeed it is not generally known how great a change in the expression of a face can be made in a photograph by this process. Dr. C. M. Ingleby was desirous of obtaining a photograph which correctly resembled the Stratford portrait, and he went to a good deal of trouble to attain his object, only to meet with utter failure. He took one of Mr. Collins's photographs, referred to above, which was painted upon by Mr. Collins after the original picture, and then photographed again. The result was painted

upon by Mr. Munns, of Birmingham, after the original, and then photographed by Mr. H. J. Whitlock. Dr. Ingleby then took the last named photograph to Stratford-upon-Avon, in October, 1872, and compared it with the original picture. He says he was unable to discover the slightest resemblance between the two faces. "And I do not wonder that he was not," continues Mr. Parker Norris, "for he sent me one of the photographs, and anything more unlike the original can hardly be imagined. The whole expression of the face has been changed by the repeated 'touching up' that it has undergone, and it looks another picture altogether. The best photograph of the Stratford portrait as it now is, is that published in Friswell's *Life Portraits of William Shakespeare*, although those in different copies of the book vary much, having been printed from a number of negatives; and some of the latter have been more successfully 'touched up' than others."

This important testimony, from such intelligent and cultured Shakespeareans as Mr. Parker Norris and Dr. Ingleby, but serve to confirm the particulars before given respecting the Stratford portrait, and to warrant the assertion of Dr. Ingleby that "it is not in its original state, and cannot be judged-of apart from a copy of it in the possession of John Rabone, Esq., of Birmingham."

## C

The following is the full text of the letter which appeared in the *Daily News* of October 23rd, 1883, signed "AN ANTIQUARY"—

"When every scrap of personal detail relative to the personal career of our great dramatist is so easily sought after, and as easily recorded, the unexpected discovery of an undoubted contemporary and entirely unpublished portrait of William Shakespeare is an event of great public interest and value. Having carefully examined an original miniature of the reign of Queen Elizabeth, beautifully painted on copper, I am in a position to state that we have now a new likeness of the immortal dramatist at a period of his life when his earlier plays were produced, and before his popularity at the English Court rendered him of European interest. It is full face, age about thirty-five years, bearing the well-known deep-eyed pensive expression of countenance, massive high forehead, and falling collar so familiar to us, but with the additional attraction of exact portraiture from the life itself by evidently a first-rate artist, when Shakespeare was in his prime as regards physical appearance and intellectual vigour. The fortunate holder of this unique national treasure has kindly allowed it to remain open to view for a short time to savants and others interested, at Mr. Frank Bucklands, Finsbury Place, E.C.; when the foregoing remarks will be more than endorsed by those competent to judge. I may add that it has already been submitted to the most searching investigation by high authorities, and pronounced genuine in all respects, as well as totally unknown."

## D

It is a curious circumstance that at the very moment Mr. Rabone was stating on the instruction of Mr. Stanesby, the agent in whose hands the picture was, that it was to be sold for a thousand pounds, there was in the office of the *Birmingham Daily Gazette*, an advertisement for the next day, from the owner of the picture, offering to sell it for £200, if ten or twenty gentlemen would subscribe that amount to place it in some public institution, or failing that, in one week it would be sent to America.

## E

THE FOLLOWING IS THE STATUTORY DECLARATION OF JOSEPH SMITH  
RESPECTING THE FINDING OF THE BROOCH, WHICH HE MADE AFTER  
HE HAD RELINQUISHED ALL CLAIM TO IT :—

“I, Joseph Smith, of Stratford-on-Avon, in the county of Warwick, cooper, do solemnly and sincerely declare that in the year one thousand eight hundred and twenty-eight I found the Brooch now shewn to me, and having the name “W. Shakespeare” engraved at the back thereof, upon a heap of rubbish brought out of, and laid in front of, New Place, in Stratford-on-Avon aforesaid, during alterations being made in those premises. The said Brooch is made of silver, set with imitation stones, in the form of a harp (heart), with a wreath on the top. I did not much value it, and gave it to my children to play with. The Brooch, when found, was so corroded that it could not be seen what metal it was made of. I scraped it and cleaned it as best I could, when I saw writing upon it, and, with more cleaning, I found it to have the name “W. Shakespeare” upon it. There was another word which I was not able to make out. It looked like “Lova.” I, however, scraped it till that word was nearly obliterated. My having found it soon got to the ears of Captain Saunders, an Antiquarian, of Stratford, who came to see it. He offered me Seven Pounds for it, which offer I refused, having been told I should get more for it. At that time, being very poorly off, as I had then ten children dependent upon me and being out of work, I applied for Parish relief, which was denied me on the ground of my holding the said Brooch, which they requested me to give up or sell. This request I withstood. I left the town to seek for work, and was away about a fortnight. When I came back, I was taken before the Magistrates. It was during the year of Mr. William Smith’s Mayoralty. He, and his brother Magistrate, Mr. Geatley, said that as I had been obstinate in not giving up the Brooch they would be obstinate too, and if they could they would certainly send me to Warwick for twelve months. They, however, sent me for three months. The offence of my having left my family I believe, would have been overlooked if I had given the said Brooch to them. Soon after this I was offered money for it by Mr. William Hurdiss Harborne, which offer I accepted, and let him have the Brooch, but with the understanding that I was to have it again if

I could repay him the money, but being always poor I have never been able to redeem it, and have no expectation of ever being able to do so. I have now no claim upon it, and I make this solemn Declaration conscientiously believing the same to be true, and by virtue of the provisions of an Act made and passed in the fifth and sixth years of the Reign of His late Majesty King William the Fourth, intituled an 'Act for the more effectual abolition of oaths and affirmations taken and made in various departments of the State, and to substitute Declarations in lieu thereof and for the more effectual suppression of voluntary and extra judicial oaths and affidavits, and to make other provisions for the abolition of unnecessary oaths.'—JOSEPH SMITH."

"Declared at Warwick, in the County of Warwick, this 20th day of August, 1864. Before me, Thomas Heath, a Commissioner to Administer Oaths in Chancery in England."

With the Declaration is also the rough draft from which it was drawn up. It is evidently written by an uneducated person, probably from Smith's dictation, as it is not in his handwriting.

## F

### BROOCHES.

In a volume of drawings of the Anastatic Society (Ashby-de-la-Zouch, 1855) in the British Museum, are drawings of some heart-shaped and other Brooches. They were formerly in the possession of, and collected, by Charles Kirkpatrick Sharpe, Esq., an intimate friend of Sir Walter Scott's, and were by him regarded as valuable specimens of Luckenbooth Brooches. They were given by him to his sister, Mrs. Bedford, of Sutton Coldfield, and two of them are still in the possession of her son, the Rev. W. K. R. Bedford, the Rector of Sutton Coldfield. They are almost exactly similar to 14 (NG 55) and 15 (NG 50) of the Luckenbooth Brooches in the Edinburgh Museum (*see engravings*), one a double heart, the other single. The No. 15, which nearest resembles the Shakespeare Brooch has exactly the same number of stones, the Museum specimen containing one less in number.

## G

Wilson, in his "*Memorials of Old Edinburgh*," after quoting Sir Walter Scott, respecting the Luckenbooths, says, "they were built about the year 1466, previous to the extension or rebuilding of the west portion of the Tolbooth, and here, also, the goldsmiths' shops stood. The goldsmiths' shops were latterly removed into the Parliament Close, but George Heriot's booth existed till 1809."



FRONT



BACK

## SHAKESPEARE'S BROOCH,

FOUND IN 1828 IN EXCAVATIONS ON THE SITE OF  
NEW PLACE, STRATFORD-ON-AVON.

IN THE POSSESSION OF

JOHN RABONE,

BIRMINGHAM.





# "LUCKENBOOTH BROOCHES, 16TH CENTURY,"

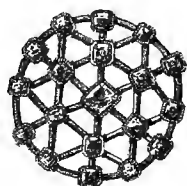
In the National Museum of the Society of Antiquaries of Scotland, Edinburgh.



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(NG 47)



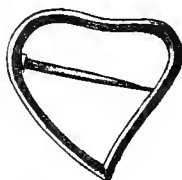
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(NG 56)



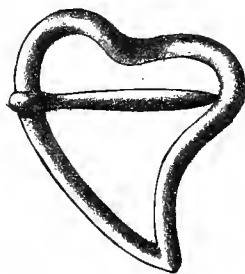
4  
(NG 59)



2  
(NG 62)



6  
(NG 58)



7  
(NG 61)



5  
(NG 60)



9  
(NG 53)



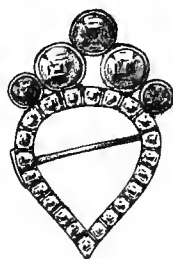
10  
(NG 54)



8  
(NG 52)



12  
(NG 51)



13  
(NG 57)

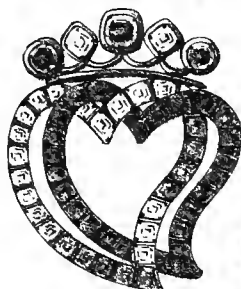


11  
(NG 49)

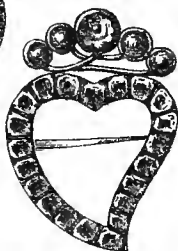


**"LUCKENBOOTH BROOCHES, 16TH CENTURY,"**

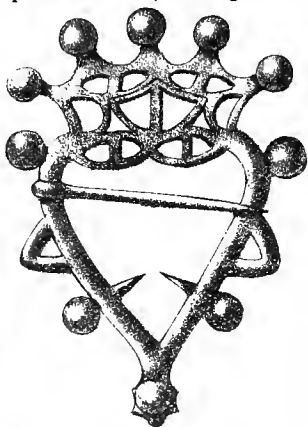
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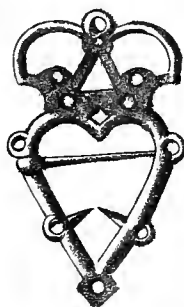
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(NG 55)



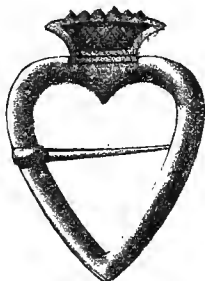
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(NG 50)



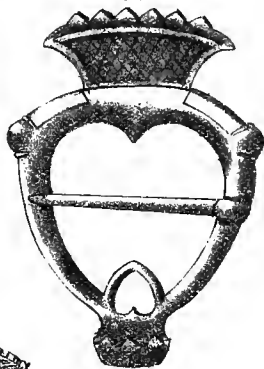
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(NG 48)



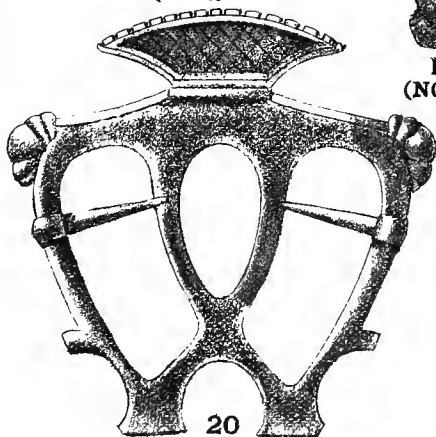
**17**  
(NG 43)



**18**  
(NG 45)



**19**  
(NG 46)



**20**  
(NG 44)



















